

# Behind Blue Eyes

Limp Bizkit - Album Version

Words & Music:  
Pete Townshend  
Bearbeitung: B. Scherler

♩ = 120  
Intro

4

7

Verse

10

13

TAB

16


TAB

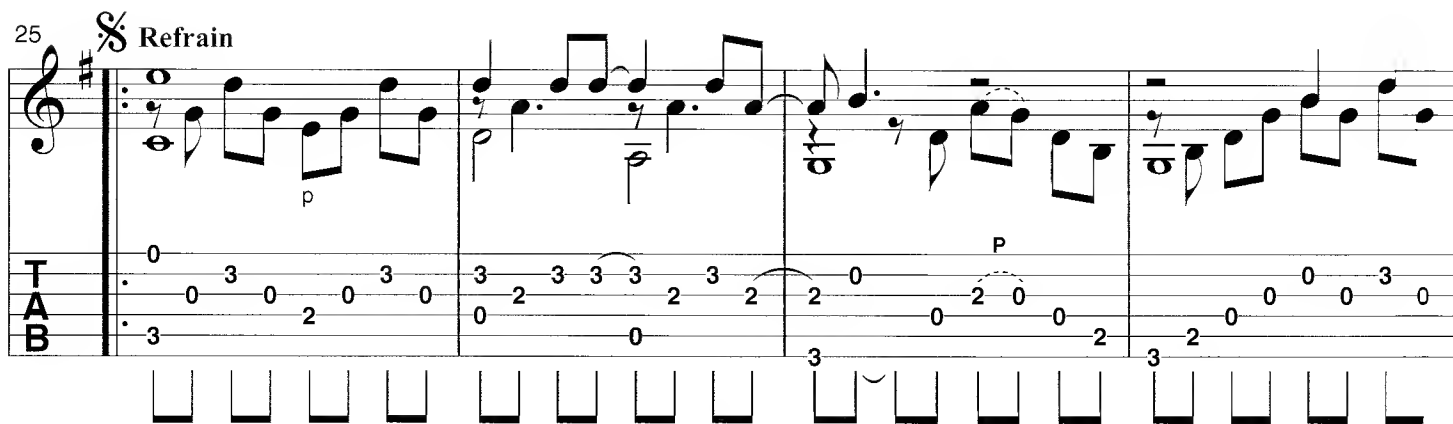
19

TAB

22

TAB

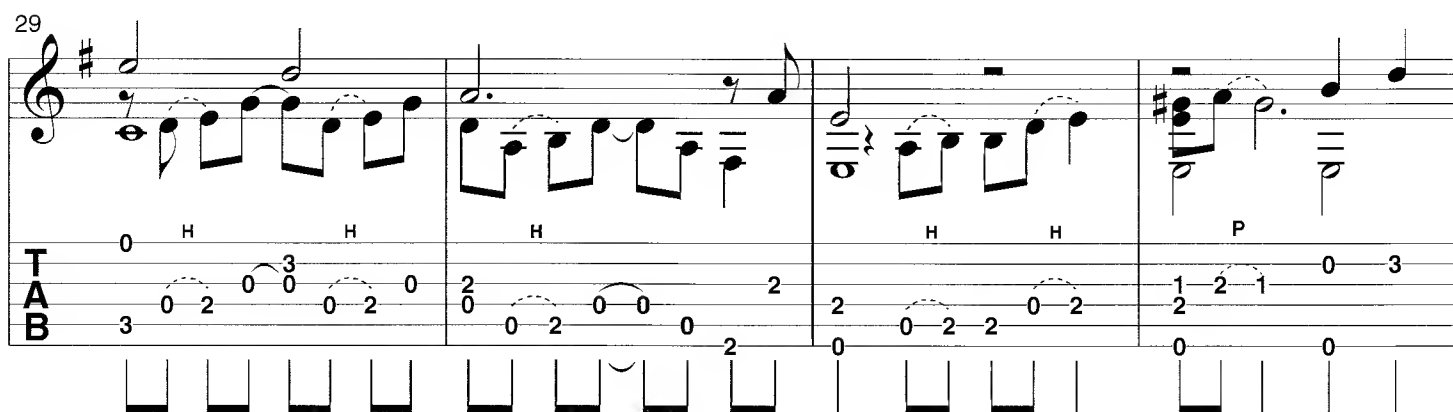
25  Refrain



TAB

0 3 0 2 0 3 0 3 2 3 3 3 2 3 2 2 0 0 2 0 0 2 3 2 0 0 0 3 0

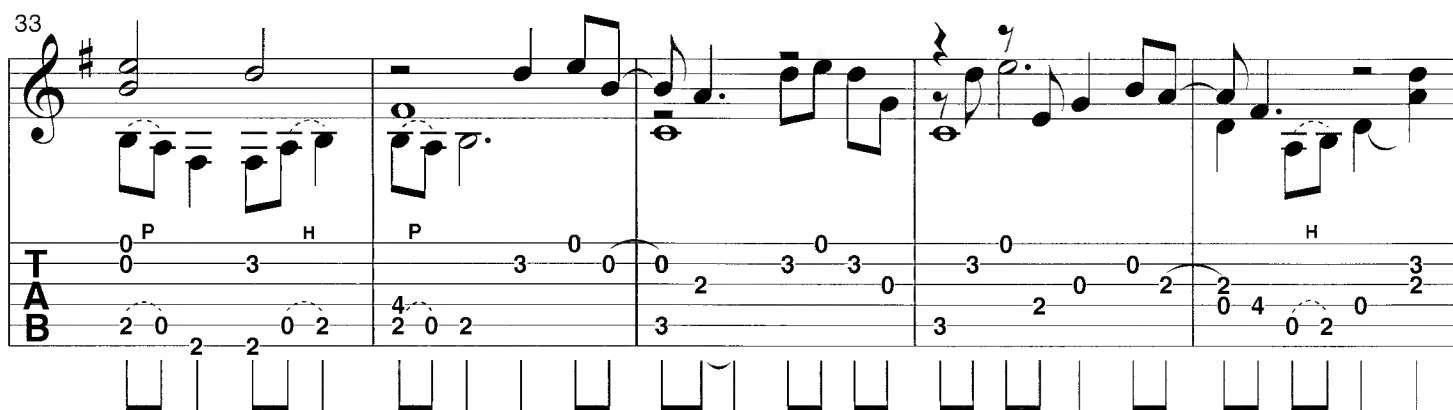
29



TAB

0 H 3 H 2 0 3 0 2 0 2 0 0 0 2 2 0 2 1 2 1 0 3

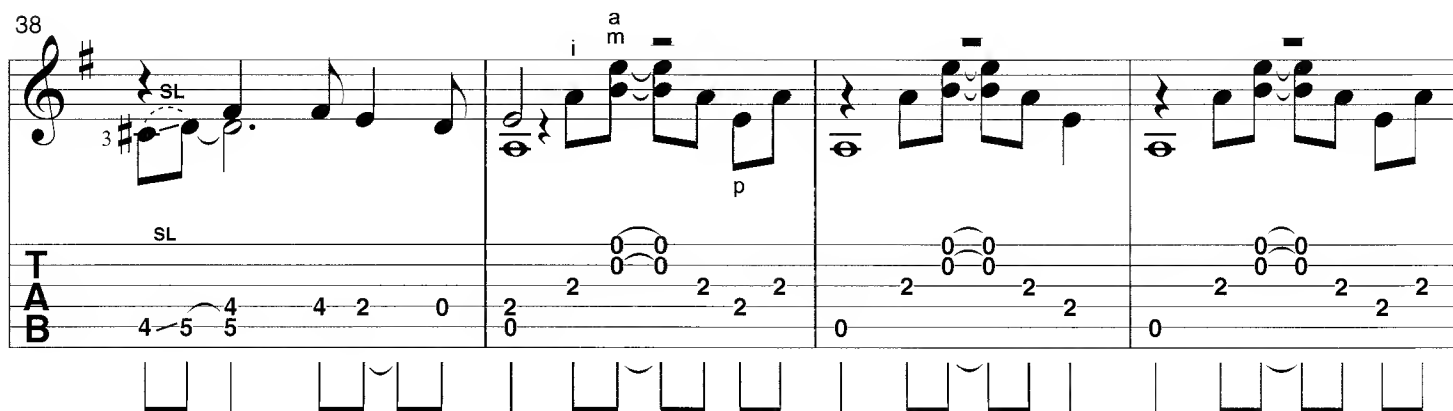
33



TAB

0 P 3 H 3 0 0 0 2 3 0 3 0 3 0 0 2 2 0 4 0 2 0 2

38



TAB

SL 3 4 5 4 2 0 2 0 2 2 2 2 0 2 0 2 2

42  $\Theta$  Verse

TAB

46

TAB

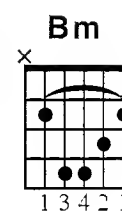
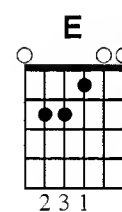
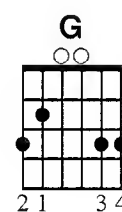
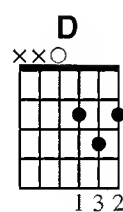
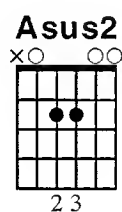
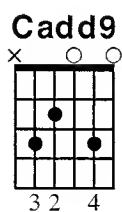
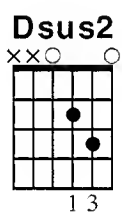
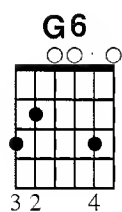
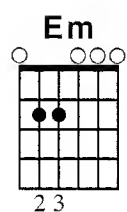
51

TAB

55

TAB

Dal  $\Sigma$   
al  $\Theta - \Theta$



**Em**

Zupfbegleitung:  
Picking Pattern:

etc.  
usw.

Rhythmusbegleitung:  
Strum Pattern:

etc.  
usw.

# Behind Blue Eyes

## Intro

**Em** | **G6** | **Dsus2** | | **Cadd9** | | **Asus2** | | ||

## Verse

**Em** | **G6** | **Dsus2** |  
1. No one knows what it's like | to be the | bad man, | to be the |

**Cadd9** | **Asus2** | **Em** |  
sad man, | be - | hind blue eyes. | And | no one knows | what it's like |

**G6** | **Dsus2** | **Cadd9** | **Asus2** |  
to be | hat - ed, | to be | fad - ed | to tel - ling on | - ly lies. | But my |

## Refrain

**Cadd9** | **D** | **G** | **Cadd9** | **D** |  
: dreams | they aren't | as emp - ty | as my | con - scious | seems | to |

**E** | **Bm** | **Cadd9** |  
be. | I have | hours, | on - ly lone | - ly | my love is venge -

**D** | **Asus2** |  $\emptyset$  ||  
- ance | that's nev - er | free. | | | |

## Verse

**Em** | **G6** | **Dsus2** |  
2. No one knows | what it's like | to feel these | feel - ings | like i do, |  
3. No one knows | what it's like | to be mis - | treat - ed, | to be de -

**Cadd9** | **Asus2** | **Em** |  
feat - ed | and I blame | you! | No one bites | back as hard |  
| be - hind | blue eyes. | No one knows | how to say |

**G6** | **Dsus2** | **Cadd9** |  
on their | an - ger | none of my | pain woe | can show |  
that they're | sor - ry | and | wor - ry | I'm not |

**Asus2** |  $\emptyset$  **Em** |  
through. | } | But my :|| Dal  $\times$  al  $\emptyset - \emptyset$  | 4. No one knows what it's like |

**G6** | **Dsus2** | **Cadd9** | **Asus2** |  
to be the | bad man, | to be the | sad man | be - | hind blue eyes. | ||

# BEAUTIFUL

Christina Aguilera - Single Version

Words & Music:  
Linda Perry  
Bearbeitung: B. Scherler

♩ = 76  
Intro

1.

TAB

2.

Verse

TAB

3.

simile

p

TAB

4.

simile

p

TAB

## Refrain

14

TAB

0 3 0 1 0 3 3 3 3 0 2 0 2 3 0 2 0 3 3

17

TAB

3 0 2 0 2 0 0 0 0 3 0 1 0 3 3 3 3 0 2 2 0 3 3 2 2 2

20

TAB

2 2 0 2 5 3 3 0 3 0 1 0 0 0 0 0 3 3 2 0 2 0 2 0 0 0 3 3 3 2 2

23

TAB

3 3 2 3 0 3 3 2 2 2 2 3 3 2 2 2 2 3 3 0 3 3 0 3 3 1 0 1 1 1 0



27 **2. Bridge**

30

33 **Refrain**

36

39

TAB

0 3 0 1 0 0 0 3 3 3 0 2 2 0 3 3 2 2 2 0 2 3 0 2 3 3 4

42

TAB

3 4 0 0 0 0 0 0 0 0 0 3 0 1 0 0 0 0 2 3 3 2 3 0 2 3 0 2 0 2 3

45

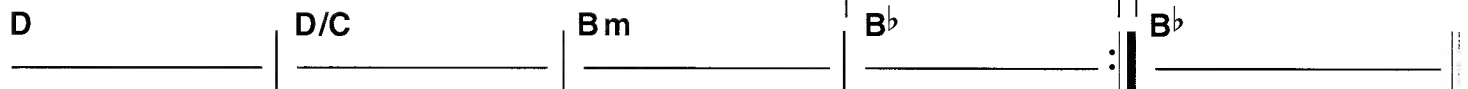
*rit.*

TAB

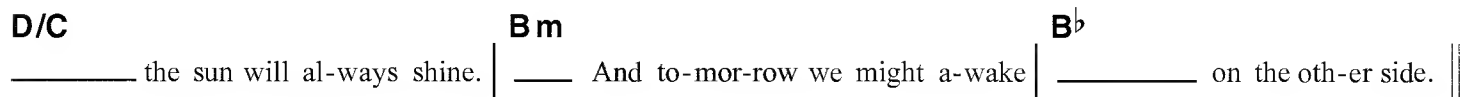
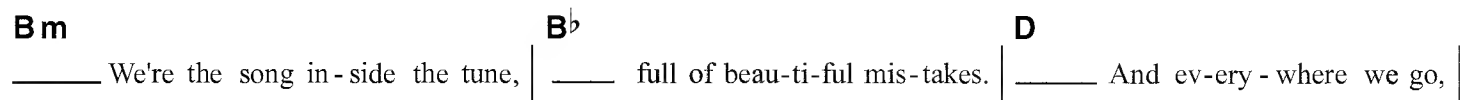
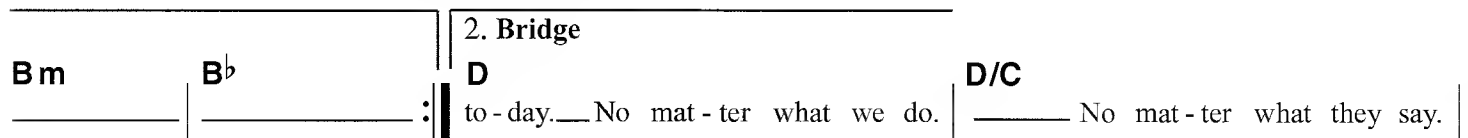
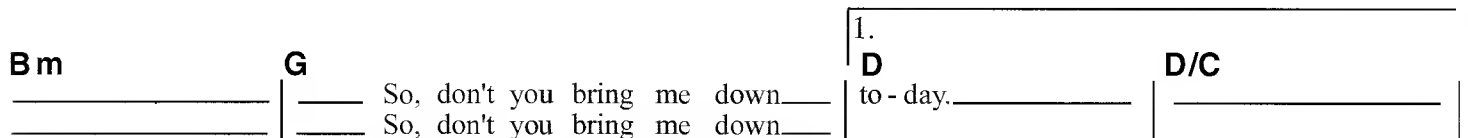
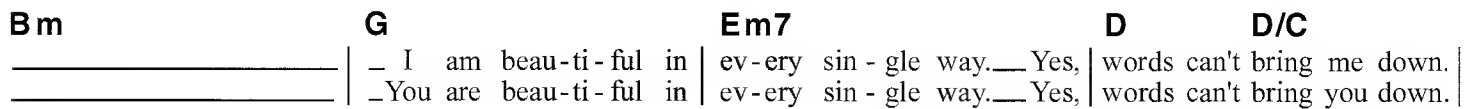
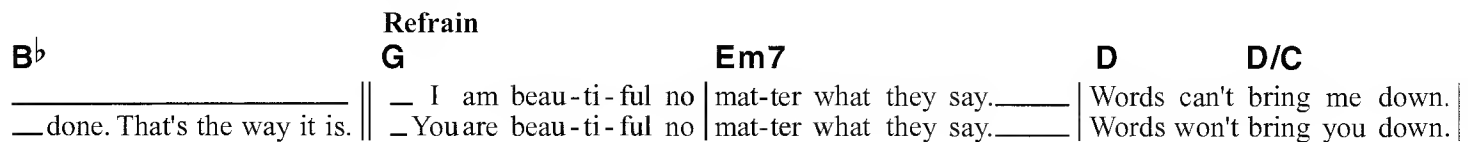
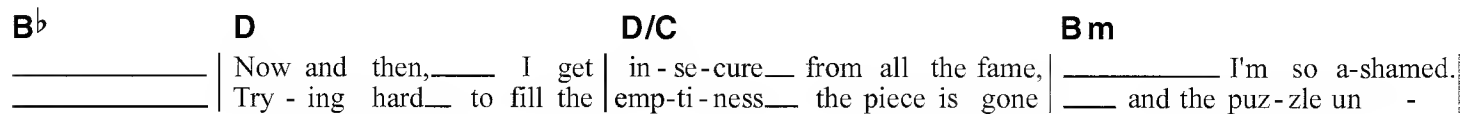
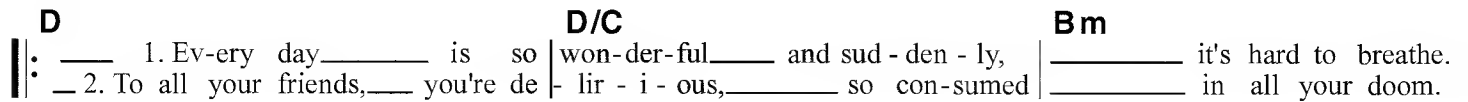
3 2 2 2 2 3 3 0 3 3 3 3 2 0 2 0 2 0 2 0 3 1 0 1 0 1 0 3 3 2 0

# Beautiful

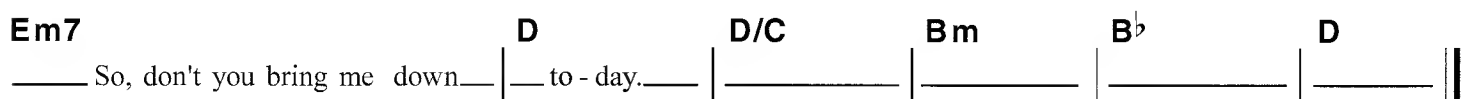
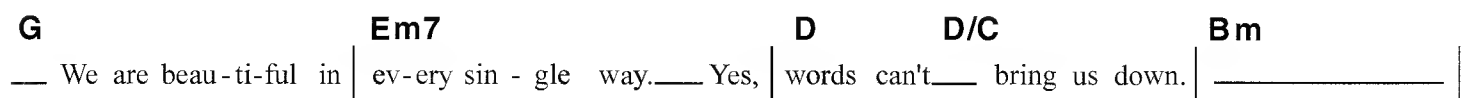
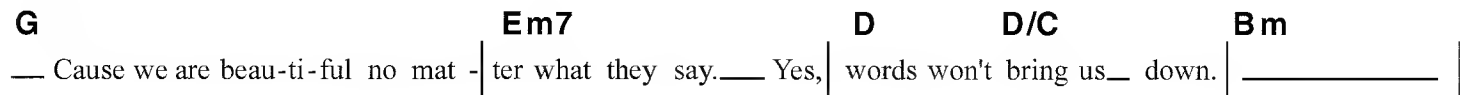
## Intro

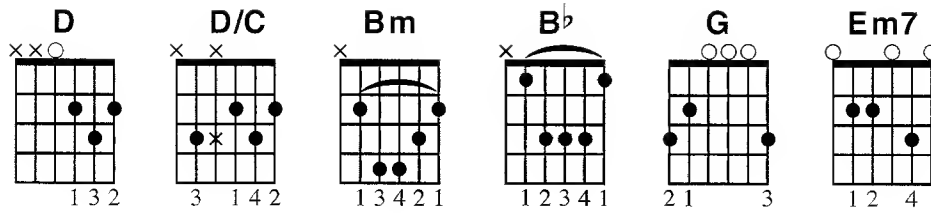


## Verse



## Refrain





**D**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

etc.  
usw.

etc.  
usw.

2 Akkorde pro Takt:  
2 chords in a bar:

**D D/C**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

# Hotel California

Eagles - Album Version

Music & Words:  
Don Felder/Donald Henley/Glenn Frey  
Bearbeitung: B. Scherler

♩ = 74

Intro ad lib.

*i m a m i m a m i m a m*

*i m i a i m*

**III**

klingen lassen / let ring

**TAB**

0 1 0 1 3 1 1 0 3 4 3 0 3 5 3 3 3 0

2 2 2 2 2 4 4 4 6 0 3 3 0 3 0 0 3 0

2 2 0

0

**II**

4

**TAB**

4 5 3 0 3 5 3 5 3 2 1 1 1 1 1 0 2 1 0 1 3 1 0 3 1 0

3 2 1 2 3 3 0 2 3 3 0 1 0 2 3

**I**

7

**TAB**

0 2 1 1 2 1 2 1 2 1 3 1 3 3 1 3 0 0 0 0 1 3 3 3 0 2 1

0 2 0 0 2 0 2 0 2 0 1 3 3 1 3 0 0 0 0 2 2 1

0

**Verse**

*a m i m*

*a m i*

10

**TAB**

0 0 0 3 3 3 1 2 1 0 0 0 3 3 3 0 0 3 0 0 0 1 3 3 3 1 2 0 2

0 0 0 3 3 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 0 2 0 2 0 2

0

13

TAB

16

TAB

19

TAB

22

TAB

## Refrain

♩ I.

25

TAB

3 1 1 1 1 1 1 3 1 1 1 0 H 0 0 0 3 3 3 0 0 0 3 3 3 3 3

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

28

TAB

3 1 1 1 2 2 0 2 1 1 1 1 1 1 1 3 1 1 1 0 H 0 1 0 0 0 3 3 3 3 3

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

31

TAB

0 3 3 3 3 0 1 3 3 3 0 1 1 0 0 0 H 0 1 0 1 0 2 0 0 0 2 0

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Dal  $\frac{3}{4}$  al  $\frac{4}{4}$ 

## Solo ad lib.

33

TAB

0 1 0 1 0 1 0 1 0 1 3 0 1 3 0 1 3 0 4 0 0 2 0 0 0 0 0 0

0 2 2 2 2 2 2 2 2 2 3 2 3 2 3 2 3 2 2 2 2 2 2 2 2 2 2 2

35

TAB

37 **CI**

TAB

39

TAB

41 *Fine*

TAB

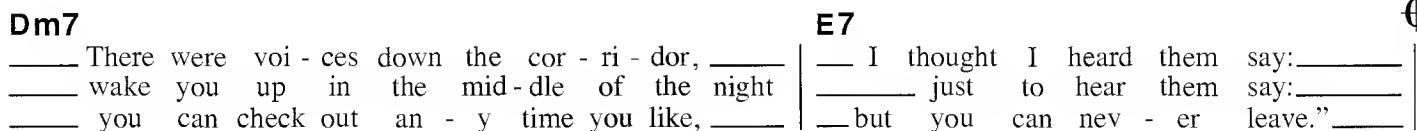
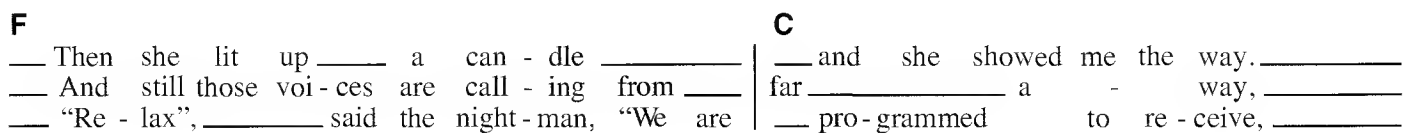
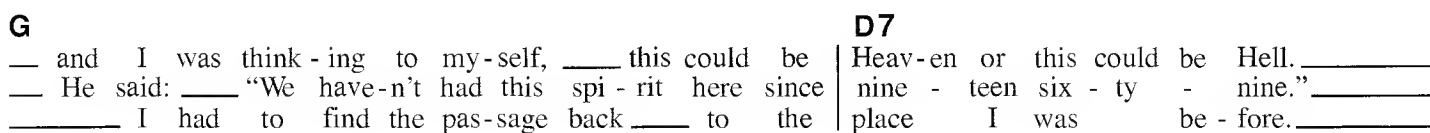
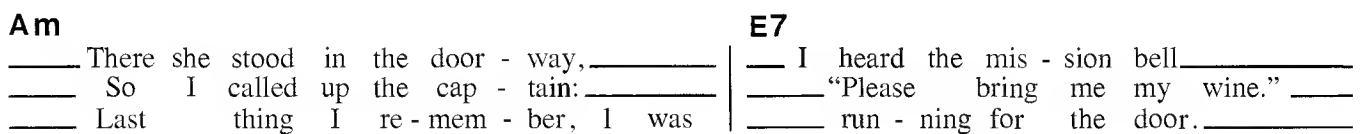
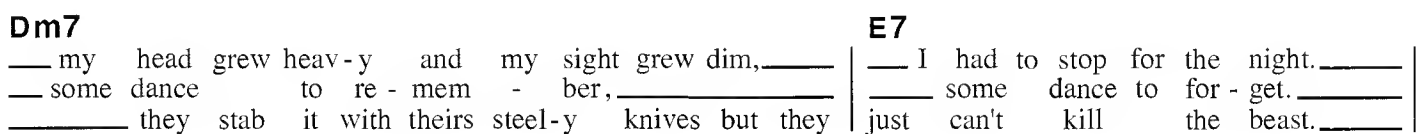
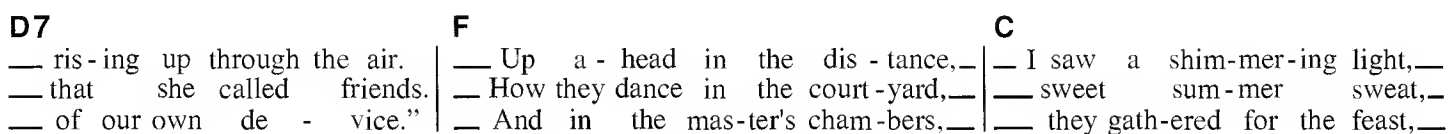
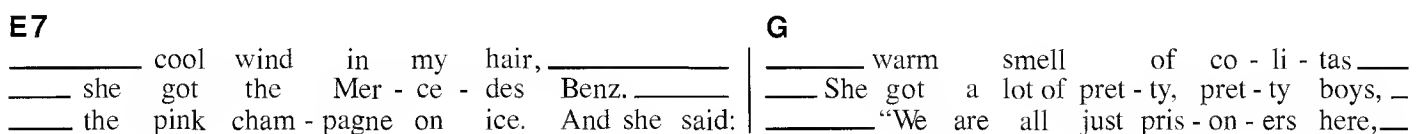
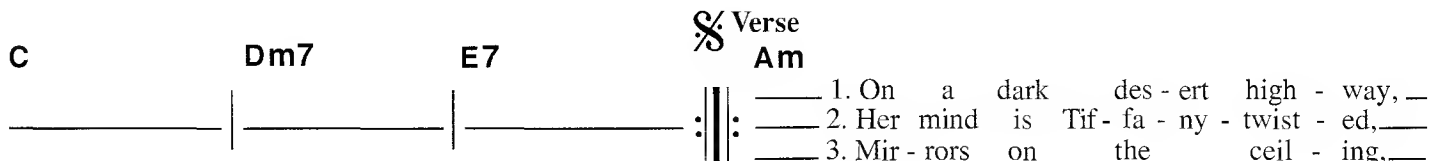
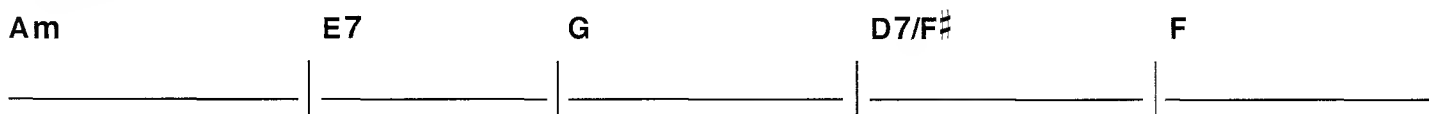
Version ohne Solo:  
gehe vom  $\Theta$  direkt zu Fine

Version without solo:  
from  $\Theta$  go directly to Fine



# Hotel California

Intro ad lib.



## Refrain

F

C

E7

\_\_\_ Wel- come to the Ho - tel Ca - li - for | - nia, \_\_\_\_\_ such a | love - ly place, such a love - ly place, such a |  
 \_\_\_ Wel- come to the Ho - tel Ca - li - for | - nia, \_\_\_\_\_ such a | love - ly place, such a love - ly place, such a |

Am

F

C

love - ly face. \_\_\_\_\_ | Plen - ty of room at the Ho - tel Ca - li - for | - nia, \_\_\_\_\_ an - y time |  
 love - ly face. \_\_\_\_\_ They | liv - in' it up at the Ho - tel Ca - li - for | - nia, \_\_\_\_\_ what a |

Dm7

E7

\_\_\_ of year, an - y time of year, you can | find it here. \_\_\_\_\_ :|| Dal  $\frac{8}{8}$  al  $\emptyset - \emptyset$   
 nice sur - prise, what a nice sur - prise, bring your | al - i - bis. \_\_\_\_\_ :||

 $\emptyset$ 

Am

E7

G

D7

F

C

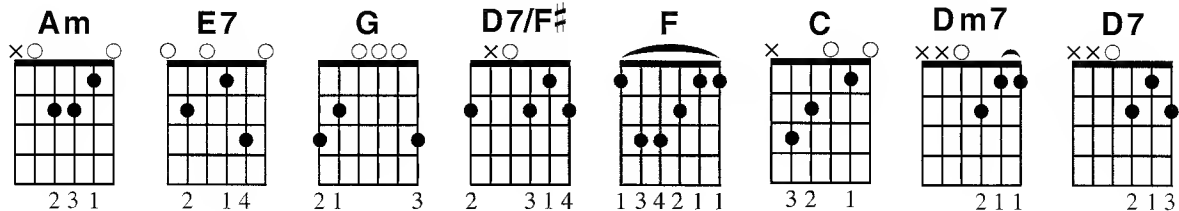
Dm7

E7

Fine

Am

||: \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ :|| \_\_\_\_\_ | \_\_\_\_\_ ||



Am

Zupfbegleitung:  
Picking Pattern:

T A B

Z M R M Z M R M Z M R

D D

i m a m i m a m i m a

p p

V V V V V V V

etc.  
usw.

etc.  
usw.

Rhythmusbegleitung:  
Strum Pattern:

## More Than Words

## Extreme - Album Version

Words & Music:

Nuno Bettencourt &amp; Gary Cherone

Bearbeitung: B. Scherler

Nuno Bettencourt & Gary Cherone  
Bearbeitung: B. Scherler

♩ = 92

Intro

Auf Schlag 2 und 4 im Takt mit dem Daumen der rechten Hand (p) auf die Basssaiten schlagen (= slappen).  
On 2 & 4 of each measure slap on the bass strings with the thumb of the right hand (p).

4

7 Verse

10

13

TAB

3 0 0 0 3 0 0 1 3 3 3 3 2 0 3 3 3 3 3 3 0

3 3 2 3 3 2 0

16

TAB

3 0 3 2 3 2 1 0 0 2 0 1 0 2 2 2 0 0

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

19

TAB

3 0 1 3 3 1 0 0 0 0 0 3 3 0 0 0 1 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

22

TAB

0 1 2 1 2 2 1 0 1 2 1 1 1 1 1 3 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

28

Nicht slappen Takte 29 & 30  
No slapping bars 29 & 30

TAB

[illegible]

38 CH

Tablature for measures 38-40:

- Measure 38: (2 1) 2 1 (2 1) 3 4 3 4 3 0 5 0 3 0 2
- Measure 39: 3 3 3 3 3 3 3 3 3 3 3 3
- Measure 40: 3 3 3 3 3 3 3 3 3 3 3 3

41

Tablature for measures 41-43:

- Measure 41: (2 3) 2 3 3 2 3 5 5 3 5 5 7 3 3 0 0 0
- Measure 42: 2 2 2 2 0 0 0 0 0 0 0 0 3 3 3 3
- Measure 43: 3 3 3 3 3 3 3 3 3 3 3 3

44

Tablature for measures 44-46:

- Measure 44: (0 1) 0 1 (0 1) 1 2 0 1 0 1 0 1 2 2 2 2 3 3
- Measure 45: 3 3 3 3 0 0 0 0 0 0 0 0 3 3 3 3
- Measure 46: 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3

Nicht slappen Takt 46  
No slapping bar 46

47 **Interlude**

Tablature for measures 47-49:

- Measure 47: (3 3) 3 0 (3 3) 3 3 3 3 3 3 3 3 1 1 0 3 1 1
- Measure 48: 3 2 2 3 3 3 3 3 3 3 3 3 0 0 0 0 3
- Measure 49: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

50

TAB

53

1. 2.

Nicht slappen Takte 53 – 56  
No slapping bars 53 – 56

TAB

G G/B Cadd9 Em/B Am7 Em D/F# G7

2 1 3 4 1 3 4 2 1 3 4 2 3 2 1 2 3 1 2 4 3 3 2 1

G7/B Em7/B Cm Em7 D7 D7b9 Bm7

2 1 1 2 4 1 3 4 2 1 1 2 4 2 1 3 2 1 3 1 3 1 2 1

# More Than Words

## Intro

G G/B Cadd9 Am7 C D G G/B Cadd9 Am7 C D G ||

## Verse

G/B Cadd9 Am7 C D G  
 1. Say - in' I love you is not the words. I want to hear from you.  
 2. Now that I've tried to talk to you and make you understand.

G/B Cadd9 Am7 C D Em  
 It's not that I want you not to say, but if you on - ly knew  
 All you have to do is close your eyes and just reach out your hands

Em/B Am7 D G D/F# Em Em/B Am7  
 how eas - y it would be to show me how you feel. More than words  
 and touch me, hold me close don't ev - er let me go. More than words

D G7 G7/B C Cm G  
 is all you have to do to make it real, then you would - n't have to say  
 is all I ev - er need - ed you to show, then you would - n't have to say

Em7 Em7/B Am7 D7 <sup>(2.x)</sup> (D7b9) G G/B G G/B D/F#  
 that you love me 'cause I'd al - read - y know. What would you do  
 that you love me 'cause I'd al - read - y know. What would you do

(original:)  
 Em Bm7 C Am7  
 if my heart was torn in two? More than words to show you feel  
 if my heart was torn in two? More than words to show you feel

D G G/B G G/B D/F#  
 that your love for me is real. What would you say  
 that your love for me is real. What would you say

(original:)  
 Em Bm7 C Am7  
 if I took those words a - way? Then you could - n't make things new  
 if I took those words a - way? Then you could - n't make things new

## Interlude

\*-----  
 D7 G G/B Cadd9 Am7  
 Just by say - in': „I love you“.  
 Just by say - in': „I love you“.

C D G G/B Cadd9 Am7 1. D7 G 2. D7 G  
 :||



**G      G/B      Cadd9      Am7**

**Zupfbegleitung:  
Picking Pattern:**

**Rhythmusbegleitung:  
Strum Pattern:**

etc.  
usw.

etc.  
usw.

**\*) D7**

**Zupfbegleitung:  
Picking Pattern:**

**Rhythmusbegleitung:  
Strum Pattern:**

# Summer Of '69

Bryan Adams - Unplugged Album Version

$\text{♩} = 142$   
Intro

Words & Music:  
Bryan Adams & Jim Vallance  
Bearbeitung: B. Scherler

4

Verse

7

10

13 (Verse)

TAB

16

TAB

20

TAB

23

TAB

[illegible][illegible]

32

TAB

[illegible]

39 **Interlude**

TAB

3 2 2 2 3 3 3 2 0 3 2 0 2 2 2 3 2

42

TAB

3 2 2 0 2 2 0 3 2 2 3 3 3 2 3 0 3 2

45 **Bridge**

TAB

0 2 2 2 2 3 2 3 2 2 0 2 2 1 1 1 1

48 **Bridge**

TAB

1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1

54

Interlude

TAB

5 3 5 3 5 3 5 3

0 3 2 2 3 3 3 2 0 3 2

0 2 3 2 3 0 3 2

57

TAB

0 2 2 2 3 2 3 2 0 2 2

Dal  $\S$   
al  $\ominus - \ominus$

The first measure of the song is shown. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a five-line staff with a treble clef. The notes are: a quarter note on G4 (first line), an eighth note on A4 (second line), and a quarter note on B4 (third line). The bass line is written on a five-line staff with a bass clef. The notes are: a quarter note on D3 (first line), an eighth note on C3 (below the first line), and a quarter note on B2 (below the first line). The measure is divided into three equal parts by vertical bar lines.

# Summer Of '69

## Intro

**Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A**  
 \_\_\_\_\_ :||

## Verse

**D A**  
 \_\_\_\_\_ 1. I got my | first real six-string, | \_\_\_\_\_ bought it at the | five - and - dime, \_\_\_\_\_ |

**D A**  
 \_\_\_\_\_ played it till my | fin - gers bled, \_\_\_\_\_ | \_\_\_\_\_ was the sum-mer of | six - ty - nine. \_\_\_\_\_ |

**D A**  
 ||: \_\_\_\_\_ 2. Me and some | guys from school \_\_\_\_\_ | \_\_\_\_\_ had a band and we |  
 : \_\_\_\_\_ 3. Ain't no use | \_\_\_\_\_ in com - plain - in' | \_\_\_\_\_ when you got a |  
 : \_\_\_\_\_ 4. And now the | times are chang - in', | \_\_\_\_\_ look at every - thing that's |

**D**  
 tried real hard. \_\_\_\_\_ | \_\_\_\_\_ Jim - my quit and | Jo - dy got mar - ried, |  
 job to do. \_\_\_\_\_ | \_\_\_\_\_ Spent my eve - nin's down | at the drive in \_\_\_\_\_ |  
 come and gone. \_\_\_\_\_ | \_\_\_\_\_ Some - times when I | play that old six - string |

**A Bm**  
 \_\_\_\_\_ should have known we'd | nev - er get far. \_\_\_\_\_ | \_\_\_\_\_ Oh, when I |  
 \_\_\_\_\_ and that's when | I met you, yeah. \_\_\_\_\_ | \_\_\_\_\_ Stand - in' on your |  
 \_\_\_\_\_ think about you won - der | what went wrong. \_\_\_\_\_ | \_\_\_\_\_ Stand - in' on your |

**A D G**  
 look back now, \_\_\_\_\_ | \_\_\_\_\_ that sum - mer seemed to | last for - ev - er. \_\_\_\_\_ |  
 ma - ma's porch \_\_\_\_\_ | \_\_\_\_\_ you told me that you'd | wait for - ev - er. \_\_\_\_\_ |  
 ma - ma's porch \_\_\_\_\_ | \_\_\_\_\_ you told me that it'd | last for - ev - er. \_\_\_\_\_ |

**Bm A D G**  
 \_\_\_\_\_ And if I | had the choice, \_\_\_\_\_ | \_\_\_\_\_ yeah, I'd al-ways | wan - na be there, |  
 \_\_\_\_\_ And when you | held my hand \_\_\_\_\_ | \_\_\_\_\_ I knew that it was | now or nev - er, |  
 \_\_\_\_\_ And when you | held my hand \_\_\_\_\_ | \_\_\_\_\_ I knew that it was | now or nev - er, |

**Bm A**  
 \_\_\_\_\_ those were the | best days of my |  
 \_\_\_\_\_ those were the | best days of my |  
 \_\_\_\_\_ those were the | best days of my |



## 1. Interlude

**Dsus2 D Dsus4 D Dsus2 D**  
 life. \_\_\_\_\_ | \_\_\_\_\_ |

Asus2 A Asus4 A Asus2 A Dsus2 D Dsus4 D Dsus2 D

Asus2 A Asus4 A Asus2 A 2. Interlude  
 Dsus2 D Dsus4 D Dsus2 D  
 :|| life.

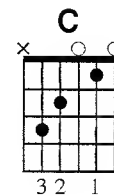
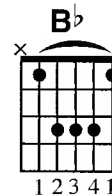
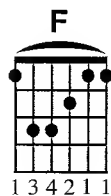
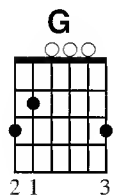
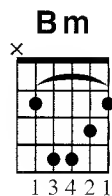
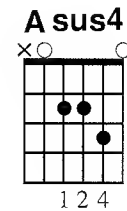
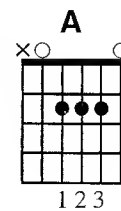
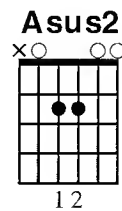
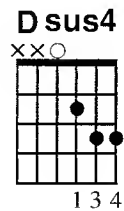
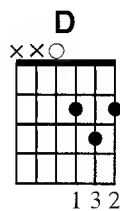
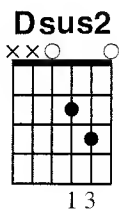
Asus2 A Asus4 A Asus2 A Dsus2 D Dsus4  
 (Back in the sum-mer of six - ty - nine,

Bridge  
 D Dsus2 D Asus2 A Asus4 A Asus2 A F  
 yeah.) Man we were

B<sup>b</sup> C B<sup>b</sup> F  
 kil-lin' time we were young and rest-less, we need-ed to un-wind. I guess

Interlude  
 B<sup>b</sup> C Dsus2 D Dsus4  
 noth-in' can last for-ev - er, for-ev - er. (Yeah)

D Dsus2 D Asus2 A Asus4 A Asus2 A  $\emptyset$  D  
 Dal  $\frac{8}{8}$  at  $\emptyset - \emptyset$  life.





## Intro/Interlude

**Dsus2 D Dsus4 D Dsus2D**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

**Asus2 A Asus4 A Asus2A**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

**D**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

usw.  
etc.

usw.  
etc.

usw.  
etc.

# Let It Be

The Beatles - Album Version

Words & Music:  
John Lennon & Paul McCartney  
Bearbeitung: B. Scherler

♩ = 74

Intro

The Intro section consists of three measures. The first measure has a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melody starting on a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and A2. The second measure continues the melody with quarter notes G4, F4, E4, and D4. The bass line has a half note G2, followed by quarter notes A2, Bb2, and A2. The third measure continues the melody with quarter notes G4, F4, E4, and D4. The bass line has a half note G2, followed by quarter notes A2, Bb2, and A2. The notation includes fingerings (1, 2, 3) and a 'p' (piano) marking.

The Verse section starts at measure 4. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and A2. The notation includes fingerings (1, 2, 3) and a 'p' (piano) marking.

The Verse section continues from measure 7. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and A2. The notation includes fingerings (1, 2, 3) and a 'p' (piano) marking.

The Verse section continues from measure 10. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and A2. The notation includes fingerings (1, 2, 3) and a 'p' (piano) marking.

13 Refrain C1

TAB

1 0 3 5 3 3 3 1 1 2 2 0 0 0 0 1 0 0 1 1 0 0 0 0 0 3 3

0 2 2 0 2 3 3 0 3 2 2 0 3 3 2 3

0 3 1 1 3 2 2 3 3 3 2 3

16

Verse

The musical score for the 'Verse' section of 'The Sound of Silence' is presented in three systems. The first system contains the beginning of the verse, marked with a double bar line. The second system continues the melody and includes fingerings (1, 2) and a first ending bracket. The third system concludes the verse with a final chord. Below the staff, the TAB section provides fret numbers for the guitar, with letters T, A, and B indicating the strings. The TAB is aligned with the musical notation, showing the fretting for each note and chord.

19

0 0 1 1 0 0 0 3 0 3 3 1 1 1 0 0 0 0 0 2 2 0 2 0 0 1 3 0 0 2 2 2 0 0 0 3 3 3 3 3 3 3 2

22

TAB

[illegible][illegible][illegible]

# Let It Be

## Intro

**C** **G** | **Am** **Fmaj7** **F6** | **C** **G** | <sup>\*1</sup> **F\*** **C/E** **Dm7** **C** | 1. When I ||

## Verse

**G** | **Am** **Fmaj7** **F6** | **C** **G** | find my-self in times of trou-ble | Moth-er Ma-ry comes to me, | speak-ing words of wis-dom, let it

<sup>\*1</sup> **F\*** **C/E** **Dm7** **C** | **G** | **Am** **Fmaj7** **F6** | be. | And | in my hour of dark-ness she is | stand-ing right in front of me, |

**C** **G** | <sup>\*1</sup> **F\*** **C/E** **Dm7** **C** | **Refrain** **Am** **C/G** | speak-ing words of wis-dom, let it | be. | Let it be, | let it be, |

**F** **C** | **G** | <sup>\*1</sup> **F\*** **C/E** **Dm7** **C** | let it be. | Whis-per words of wis-dom, let it | be. | 2. And ||

## Verse

**G** | **Am** **Fmaj7** **F6** | when the brok-en heart-ed peo-ple | liv-ing in the world a-gree, |  
when the night is cloud-y, there is | still a light that shines on me, |

**C** **G** | <sup>\*1</sup> **F\*** **C/E** **Dm7** **C** | **G** | there will be an an-swer, let it | be. | For | though they may be part-ed there is |  
shine un-til to-mor-row, let it | be. | I | wake up to the sound of mu-sic. |

**Am** **Fmaj7** **F6** **C** | **G** | <sup>\*1</sup> **F\*** **C/E** **Dm7** **C** | still a chance that they will see, | there will be an an-swer, let it | be. |  
Moth-er Ma-ry comes to me, | speak-ing words of wis-dom, let it | be. | } Let it be, ||

## Refrain

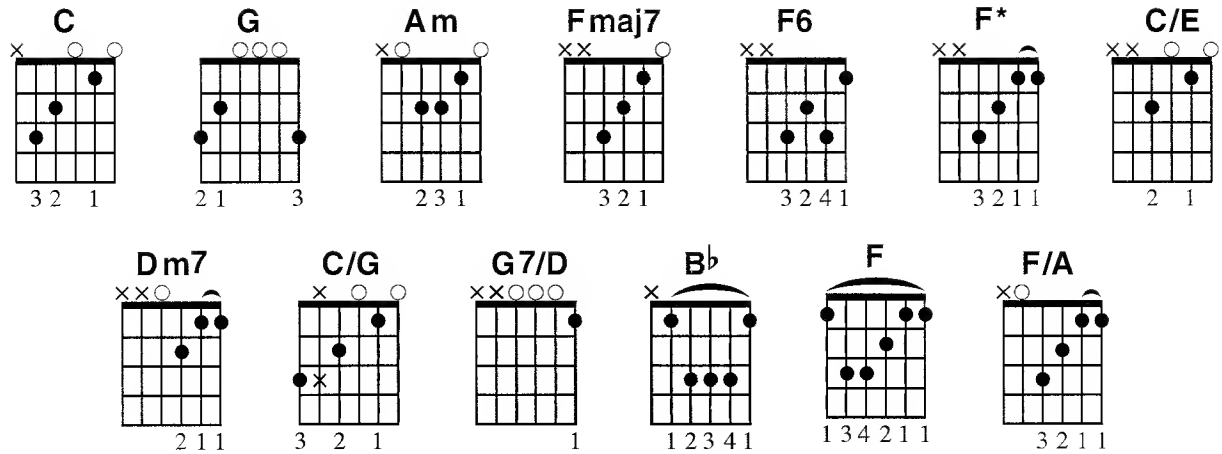
**Am** **C/G** | **F** **C** | **G** | let it be, | let it be, | let it be. | There will be an an-swer, let it |

<sup>\*1</sup> **F\*** **C/E** **Dm7** **C** | **Am** **C/G** | **F** **C** | be. | Let it be, | let it be, | let it be, |

## Interlude

<sup>\*1</sup> **G** | <sup>\*2</sup> **F\*** **C/E** **Dm7** **C** | <sup>\*3</sup> **F\*** **C/E** **G7/D** **C** **B<sup>b</sup>** **F/A** | Whis-per words of wis-dom, let it | be. | ||

1. <sup>*3</sup> <b>G</b> <b>F</b> <b>C</b>   <sup>*2</sup> <b>F*</b> <b>C/E</b> <b>G7/D</b> <b>C</b> <b>B<sup>b</sup></b> <b>F/A</b>   <sup>*3</sup> <b>G</b> <b>F</b> <b>C</b>   3. And :	2. <sup>*3</sup> <b>G</b> <b>F</b> <b>C</b>
--	--



Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

**C G**

etc.  
usw.

etc.  
usw.

\*1) **F\* C/E Dm7 C**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

\*2) **F\* C/E G7/D C Bb F/A**

\*3) **G F C**

# Wonderwall

Oasis - Album Version

Words & Music:  
Noel Gallagher  
Bearbeitung: B. Scherler

[illegible]

13

T 0 1 3 0 1 3 1 3 3 1

B 0 3 3 0 2 2 3

16

T 3 0 3 3 0 1 0 2 2 2 1 1 2 0 0 0 2 1 1

B 3 3 0 0 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3

19

T 1 3 2 2 0 1 1 3 2 2 0 1 1 H 1 1 1 3 0 1

B 3 2 3 3 0 2 0 0 2 0 3 2 3 3 3 3 3 3 3

22

T 1 2 0 2 0 0 2 0 2 1 3 2 2 1 0 0 0 3 0 1 1 1 3 0 3

B 0 0 2 0 3 0 3 3 3 3 3 3 3 3 3 3 3 3 3



25 Refrain

TAB

3 1 H 0 2 0 2 0 3 0 0

3 0 3 0 2 0 3 0 0 1 3

0 1 1 2 3 2 0 2 0 0 2

28

TAB

H 0 1 1 2 1 2 1 1

3 0 2 3 0 3

0 1 1 2 3 2 0 2 0 0 2 2

3 0 2 3 0 0

31

TAB

1 2 3 2 3 2 0 0 2 0 2 2

3 0 2 3 0 0

H 0 0 1 0 0 0 0 1 3 1 1

3 0 2 3 0 0

3 3 2 0 0 2 0 2

34 1. 2./3.

TAB

H 0 1 0 1

3 0 2 0 2 0

H 0 1 0

3 0 2 3 2 3 0 0 2 0

Dal  $\text{Refrain}$  al  $\text{Fin}$

## Θ Coda

37

0 1 1 2 3 2 0 2 0 0 2 2

3 0 2 3 0 3

0 1 1 2 3 2 0 2 0 0 2 2

3 0 2 3 0 3

40

**Am7**  
x ○ ○

2 1 4

**C**

○

×

			●	
	●			
●				●

3 2 1 4


**Gsus4**  
x o o

3 1 4

**D7sus4**  
xx○

2 1 4

**Fadd9**



A guitar chord diagram for Fadd9. It shows a 5-string guitar with strings 1 to 5 labeled at the bottom. Fingering is indicated by dots: index (1) on string 1, 3rd fret; middle (2) on string 2, 2nd fret; ring (3) on string 3, 1st fret; and pinky (4) on string 5, 1st fret. An 'x' is placed on string 4, 1st fret, indicating it is not played. A curved line connects the 1st fret dots on strings 1, 2, and 3.

**G/B**

× ○ ○

1 3 4

## Wonderwall

## Intro

Am7

C

Gsus4

D7sus4

## Verse

4x

Am7

C

\_\_\_\_\_ | \_\_\_\_\_ :|| \_\_\_\_\_ 1. To-day is gon-na be the day that they're |

Gsus4

D7sus4

Am7

C

Gsus4

D7sus4

gon-na throw it back to you. \_\_\_\_\_ | \_\_\_\_\_ By now you should-'ve some-how re-al-ized what you got-ta do. \_\_\_\_\_ |

Am7

C

Gsus4

Fadd9

Gsus4

I don't be-lieve that an-y-bo-dy | feels the way I do a-bout you now. | \_\_\_\_\_ |

## (Verse)

D7sus4

Am7

C

Gsus4

D7sus4

\_\_\_\_\_ ||: \_\_\_\_\_ 2. Back-beat the word was on the street that the | fi-re in your heart is out. \_\_\_\_\_ |  
 \_\_\_\_\_ 3. To-day was gon-na be the day but they'll nev-er throw it back to you. \_\_\_\_\_ |

Am7

C

Gsus4

D7sus4

\_\_\_\_\_ I'm sure you've heard it all be-fore but you | nev-er real-ly had a doubt. \_\_\_\_\_ |  
 \_\_\_\_\_ By now you should-'ve some-how re-al-ized what you got-ta do. \_\_\_\_\_ |

Am7

C

Gsus4

D7sus4

Am7

C

I don't be-lieve that an-y-bo-dy | feels the way I do a-bout you now. | \_\_\_\_\_ |  
 I don't be-lieve that an-y-bo-dy | feels the way I do a-bout you now. | \_\_\_\_\_ |

Gsus4

D7sus4

Fadd9

Gsus4

Am7

\_\_\_\_\_ And all | \_\_\_\_\_ the roads we have \_\_\_\_\_ to walk are wind | - ing. \_\_\_\_\_ And all |  
 \_\_\_\_\_ And all | \_\_\_\_\_ the roads that lead \_\_\_\_\_ to there were wind | - ing. \_\_\_\_\_ And all |

Fadd9

Gsus4

Am7

Fadd9

Gsus4

\_\_\_\_\_ the lights that lead \_\_\_\_\_ us there are blind | - ing. \_\_\_\_\_ | There are man-y things \_\_\_\_\_ that I would |  
 \_\_\_\_\_ the lights that light \_\_\_\_\_ the way are blind | - ing. \_\_\_\_\_ | There are man-y things \_\_\_\_\_ that I would |

\*-----  
 C G/B Am7 C

D7sus4

like to say to you \_\_\_\_\_ but I don't know how. | \_\_\_\_\_ | \_\_\_\_\_ Be-cause ||  
 like to say to you \_\_\_\_\_ but I don't know how. | \_\_\_\_\_ | \_\_\_\_\_ I said ||

**§ Refrain**

<b>Fadd9</b>	<b>Am7</b>	<b>C</b>	<b>Am7</b>	<b>Fadd9</b>	<b>Am7</b>	<b>C</b>	<b>Am7</b>
may-be _____	_____	_____	_____	_____	_____	_____	_____
you're gon - na be the one that saves me. _____ And af - ter all							

<b>Fadd9</b>	<b>Am7</b>	<b>C</b>	<b>Am7</b>	<b>Fadd9</b>	<b>Am7</b>	1. <b>C</b>	<b>Am7</b>
_____		— you're my won-der-wall.		_____		_____	_____ :

2./3. **C** **Am7**  $\oplus$  **Coda**  $\oplus$  **Fadd9** **Am7** **C** **Am7**

\_\_\_\_\_ I said || Dal ~~S~~ al  $\oplus - \oplus$  | may-be \_\_\_\_\_ | \_\_\_\_\_ you're gon - na be the one that

<b>Fadd9</b>	<b>Am7</b>	<b>C</b>	<b>Am7</b>	<b>Fadd9</b>	<b>Am7</b>	<b>C</b>	<b>Am7</b>
: saves me. _____		— You're gon - na be the one that :		saves me. _____		_____	

**Zupfbegleitung:**  
**Picking Pattern:**

**Rhythmusbegleitung:**  
**Strum Pattern:**

**Zupfbegleitung:**  
**Picking Pattern:**

**Rhythmusbegleitung:**  
**Strum Pattern:**

# Save The Best For Last

Vanessa Williams - Album Version

Words & Music: Jon Lind,  
Wendy Waldman & Philip Galdston  
Bearbeitung: B. Scherler

**Verse** ♩ = 92

1 4 8 12

TAB

16

TAB

3 4 2 0 1 0 0 1 2 2 0 0 0 0 1 1 0 0 1 3 3 0

3 3 1 0 3 3 3

20

TAB

0 2 2 0 2 0 1 3 3 0 1 1 1 0 0 0 2 0 3 2 2

2 3 2 3

23

TAB

0 1 3 3 0 1 1 1 3 1 2 1 3 1 3 1 0 1 3

3 2 3 3 2 3 3

26

TAB

1 1 0 1 0 1 0 1 0 2 0 1 0

1 0 0 3 3 2 0

Dal  $\text{X}$  al  $\Theta-\Theta$

32

**G**

**F**

)

## Am7

C

**G**

A 4x5 grid with 3 white circles at the top and 3 black circles at the bottom.

**F**

1 3 4 2 1 1

**C/E**

Am

**C**


**Dm7**

Diagram illustrating a 4x4 grid with 5 dots. The dots are located at (row, column) coordinates: (1,1), (1,2), (1,3), (2,4), and (3,4). Below the grid, the numbers 2, 1, and 1 are written under the first, second, and third columns respectively.

## Gm7

**F/A**

**B<sup>b</sup>add9**

$\times$   
  
 1 3 4 1 1

**Bb6/9**

## Am7

**G/B**

$\times$     $\circ$   $\circ$   
  
 1   3   4

# Save The Best For Last

1. Some - times the snow  $\frac{S}{\parallel}$  **G** **F** **C/E**  
 \_\_\_\_\_ comes down \_\_\_\_\_ in June. | \_\_\_\_\_ Some -times the sun |  
 \_\_\_\_\_ you came \_\_\_\_\_ to me | \_\_\_\_\_ when some sil - ly girl |  
 \_\_\_\_\_ comes down \_\_\_\_\_ in June. | \_\_\_\_\_ Some -times the sun |

**F** **G** **Am** **G** **F**  
 \_\_\_\_\_ goes 'round \_\_\_\_\_ the moon. | \_\_\_\_\_ I see the pas - sion in \_\_\_\_\_ your eyes. |  
 \_\_\_\_\_ had set \_\_\_\_\_ you free. | \_\_\_\_\_ You won - dered how \_\_\_\_\_ you'd make \_\_\_\_\_ it through, |  
 \_\_\_\_\_ goes round \_\_\_\_\_ the moon. | \_\_\_\_\_ Just when I thought \_\_\_\_\_ our chance \_\_\_\_\_ had passed, |

**C/E** **F** **G**  $\oplus$  **C**  
 \_\_\_\_\_ Some-times it's all \_\_\_\_\_ a big \_\_\_\_\_ sur - prise. | \_\_\_\_\_ Cause there was a time |  
 \_\_\_\_\_ I won - dered what \_\_\_\_\_ was wrong \_\_\_\_\_ with you. | \_\_\_\_\_ Cause how could you give |  
 \_\_\_\_\_ you go and save \_\_\_\_\_ the best \_\_\_\_\_ for last. |

**F** **C/E** **Dm7** **G7**  
 \_\_\_\_\_ when all \_\_\_\_\_ I did | \_\_\_\_\_ was wish \_\_\_\_\_ you'd tell | \_\_\_\_\_ me this \_\_\_\_\_ was love. |  
 \_\_\_\_\_ your love \_\_\_\_\_ to some | \_\_\_\_\_ one else \_\_\_\_\_ and share | \_\_\_\_\_ your dreams \_\_\_\_\_ with me? |

**C** **Gm7** **F/A**  
 \_\_\_\_\_ It's not the way | \_\_\_\_\_ I hoped or how | \_\_\_\_\_ I planned, \_\_\_\_\_ but |  
 \_\_\_\_\_ Some-times the ver - y thing you're look - ing for is \_\_\_\_\_ the |

**B $\flat$ add9** **F/A** **G** **F**  
 some - how it's e - nough. | \_\_\_\_\_ And now we're stand - ing face \_\_\_\_\_ to face. |  
 one thing you can't see. | \_\_\_\_\_ But now we're stand - ing face \_\_\_\_\_ to face. |

**C/E** **F** **G** **Am**  
 \_\_\_\_\_ Is - n't this world | \_\_\_\_\_ a cra - zy place? | \_\_\_\_\_ Just when I thought |  
 \_\_\_\_\_ Is - n't this world | \_\_\_\_\_ a cra - zy place? | \_\_\_\_\_ Just when I thought |

**G** **F** **C/E** **F** **G**  
 \_\_\_\_\_ our chance \_\_\_\_\_ had passed, | \_\_\_\_\_ you go and save | \_\_\_\_\_ the best \_\_\_\_\_ for last. |  
 \_\_\_\_\_ our chance \_\_\_\_\_ had passed, | \_\_\_\_\_ you go and save | \_\_\_\_\_ the best \_\_\_\_\_ for last. |

**Fadd9** **Gsus4** **B $\flat$ 6/9 Am7 C**  $\frac{S}{\parallel}$  **Dal**  $\frac{S}{\parallel}$   $\oplus - \oplus$   
 \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ 2. All of the nights : |  
 \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ 3. Some -times the snow |

$\oplus$  **C** **G/B** **F/A** **C/G** **F** **G** **Fadd9** **Gsus4**  
 \_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ You went and saved | \_\_\_\_\_ the best \_\_\_\_\_ for last. | \_\_\_\_\_ | \_\_\_\_\_ |

\*-----  
**B $\flat$ 6/9** **Am7** **C**  
 \_\_\_\_\_ | \_\_\_\_\_ ||